

The Tent of Meeting

USUALLY CALLED

The Tabernacle.

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THE HIGH PRIEST

THE SANCTUARY

OR

TENT OF MEETING

Usually Called The Tabernacle

A SHORT STUDY OF ITS FORMS, MATERIALS, ETC.

BY

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P R E F A C E.

THE incentive to this study was the desirability of having a series of illustrations of the tabernacle and its furniture, to accompany a new Sunday School map showing the route of the Israelites in their journey from Egypt to Canaan. Failure on a former occasion to obtain a satisfactory result from commentators, led now to a careful examination of the Bible record, and new things were seen almost from the commencement, every one of which carried with it changes in other parts of the structure, so that, in the end, a scheme was developed differing essentially from anything before published.

To prove the accuracy of the conclusions reached, models on accurate scales were made of boards, curtains, etc. The views presented

here are, therefore, practical and not simply theories which may fail when put to actual tests. The story has been taken literally. Nothing has been intentionally added to the plain record, and everything mentioned there is believed to be present. The forms are simple, and harmonize with our knowledge of those still prevailing in that land of unchanging customs, and thus, presumably, with those of the distant day when Moses saw in vision the models he was to follow.

The author, though thinking the views presented to be a distinct advance on those generally held, makes no claim to having finally settled any controverted point. He has made too many changes in his own work as his study has progressed, and has been too often obliged to choose between conflicting presentations, to allow him to think that the view finally adopted is certainly the true one. The things now seen are thus presented, in the hope that students of the Sacred volume may be helped thereby to form correct mental pictures of this wonderful struc-

ture, and of its contents, and thus to create natural vessels that may be filled with spiritual truth.

One important object, kept constantly in mind, has been to present the subject, both as to parts and as a whole, in a manner which would enable teachers in our Sunday Schools to become so familiar with the details involved, that they could impart them pleasantly and instructively to their pupils, thus helping them to change otherwise dry details into things of life and beauty. It is also thought that with the objects plainly described and pictured, it may be possible for a class of ordinarily ingenious boys and girls to make a model of the building for themselves. Such an attempt, even if it should not prove eminently successful, could not fail to fix details in their minds which would be most useful to them.

The text used is the Authorized version, because that is in the hands of all our Sunday-School teachers and scholars, although another translation might, in some cases, have given a clearer expression to the original.

Acknowledgement is gratefully made of the help which has been cheerfully given by all of whom it has been asked, as to the subtle meanings of Hebrew words and their application to this narrative; but especially is this due to the painstaking labor of a lifetime given to the investigation of this subject by Rev. T. O. Paine, LL. D., and published by him in his great work on the "Holy Houses." Widely differing from his conclusions on the form of the building, the arrangement of the curtains, and on other points, his philological researches and the mass of facts he has drawn from very many sources, has opened the door for truer conceptions of the tabernacle than would otherwise have been possible.

G. W. C.

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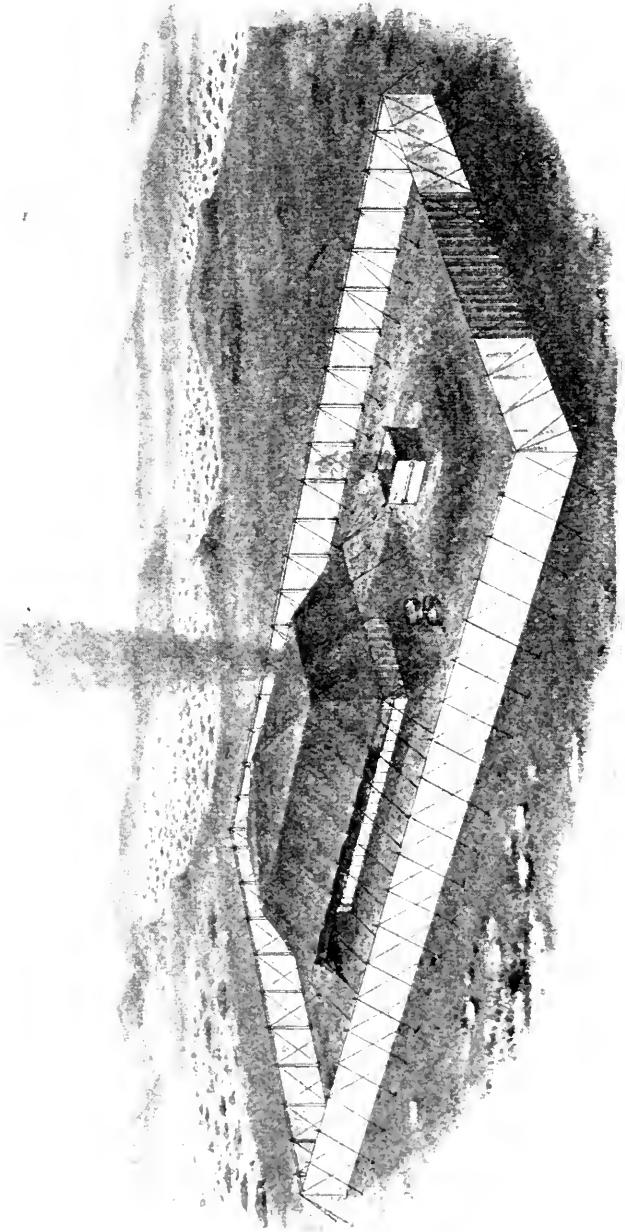
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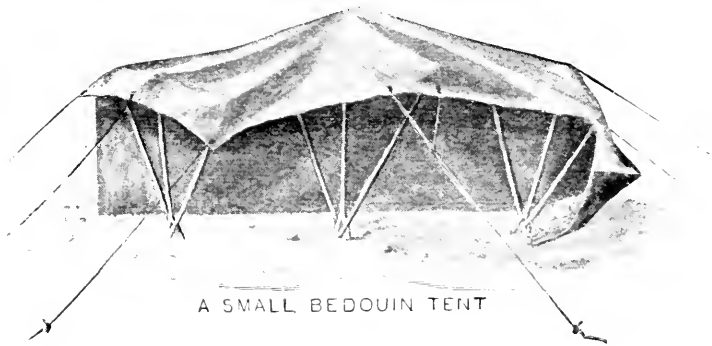
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THE TABERNACLE AND ITS COURT.

I.

THE TABERNACLE.



A SMALL BEDOUIN TENT

According to all that I show thee, after the pattern of the tabernacle, and the pattern of all the instruments thereof, even so shall ye make it.

And look that thou make them after their pattern, which was showed thee in the mount. (EXOD. xxv. 9, 40.)

THE form of the tabernacle and of its furniture, even to the minutest detail, was shown to Moses in vision. They are therefore heavenly forms and, as such, they are worthy of our closest and most careful study; not as beautiful artistic creations

as compared with æsthetic standards of today, but as containants or embodiments of spiritual truth beyond our power to exhaust, and the more we examine them, the more we will see in every feature.

In the Mosaic record the furniture — the ark with its mercy-seat, the table, and the lamp-stand — is first described; then the curtains, followed by the wooden walls and the socket-blocks for their foundation and support; then the veil, the door curtain, the great altar, and the court hangings. The altar of incense, one of the sacred articles in the outer room of the tabernacle, is not spoken of until after descriptions of the official clothing of Aaron and his sons, and directions for the sacrifices and ceremonials connected with their induction into their high offices.

The meaning of this order it is not the province of this study to explain. It is enough, here, to acknowledge that every item follows the order of the development of the spiritual dwelling-place of the Divine in man. Here it is proposed to consider briefly the things seen in the natural

descriptions of the several parts — things which, pointed out, seem in the main so evident that it is not a little remarkable that so varying and conflicting views have prevailed and are found in our commentaries.

Instead of following the order given in the Word, it seems better for our present end to consider the frame-work and its accessories first, then the curtains to complete the structure, and lastly the articles the tabernacle is to contain, and which make it the sanctuary — the dwelling-place of the Divine Presence; after which we will consider the Court and its curtains, and some features presented in the High Priest's dress.

In the descriptions of the tabernacle two Hebrew words are used — *Mishkân* and *Ohel* — both meaning in general a tent used as a dwelling-place. In King James's version both are rendered sometimes "tent," and in other places "tabernacle." In the Revised Version a distinction is made, *Mishkân* being uniformly translated "tabernacle," and *Ohel* "tent." Considered as to their primary meaning *Mishkân* has the sense of a dwell-

ing-place from *Shakan*, "to lie down, to dwell," and *Ohél* means the ordinary tent, and is so used from the time of Abram onward. But besides these restricted meanings of tent and dwelling-place, both words are evidently used in a broader sense; *Ohél* to include the spaces beneath the canopy within and without the walls, and *Mishkân*, the whole building in all its parts and appointments.

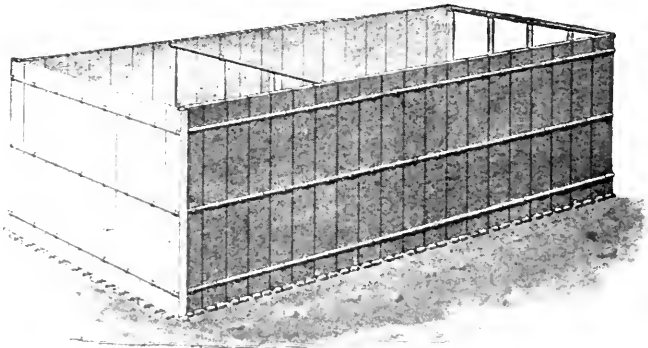
The tabernacle, then, as a whole, was a tent, in its essential features like the tents of the nomads of the desert of that day and this, but glorified in its materials and workmanship; the nearly flat tent-roof enlarged and multiplied, its walls made higher and more solid, and its partition richer in fabric, in colors, and embroidery.

The illustration at the head of this chapter is a true picture of a small Bedouin tent, remarkable in showing simplicity of construction and, very closely, the proportions of the tabernacle; for if the length between the end roof-supports be taken as a scale of thirty, the width and height of sides is ten, and the height of centre the same as de-

manded by the curtains of the tabernacle. Excepting the central one, all the tent-poles are for the support of the outer edge or eaves of the tent, and if in their stead we should build a solid wall of wood we would have a miniature tabernacle (viewed from the north), with the tent roof called for, the overhanging surplusage at the back, and an approach to the spaces surrounding the sacred building.

II.

THE PLANKS AND ASSOCIATED MEMBERS.



THE PLANKS, BARS, AND PILLARS

And thou shalt make boards for the tabernacle of shittim wood standing up. Ten cubits shall be the length of a board, and a cubit and a half shall be the breadth of one board. Two tenons shall there be in one board, set in order one against another; thus shalt thou make for all the boards for the tabernacle. And thou shalt make the boards for the tabernacle, twenty boards on the south side southward. . . . And for the second side of the tabernacle on the north side there shall be twenty boards. (EXOD. xxvi. 15-18, 20.)

THIS description seems to admit of but one in-

terpretation, but still there are points to be considered which the making of a model has brought into view. Nothing is said here of the thickness of these planks, nor, clearly, of the relation of the tenons each to the other, though it is evident that there is a uniform rule for these, and that all the planks are alike in these respects.

Josephus says that the planks were one hand-breadth in thickness, and in this nearly all commentators and illustrators have followed him. Still there are indications that these planks were two hand-breadths thick, one of these being the necessity of extending the middle bar of the sides to the extreme west end of the building, as spoken of later; and another is derived from a study of Solomon's temple, which in so many ways bears direct help in solving tabernacle questions. The serious objection to this plan is the doubling of bulk and weight in transportation — certainly a thing to be considered. Our present illustrations show the planks as of the greater thickness — two hand-breadths.

A point that has given occasion for much criti-

cism, even of profane ridicule of the sacred narrative, is that of the possibility of procuring pieces of timber of the dimensions named. Shittim wood is mentioned as one of the things to be brought as offerings of materials needed for the building; and in EXOD. xxxv. 24, we are told that every man with whom was found shittim wood for any work of the service brought it; and, later, that all the materials needed were superabundant.

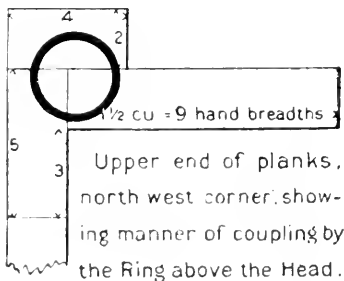
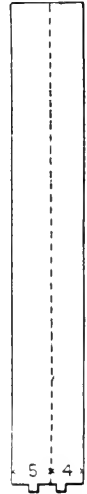
Shittim wood was, therefore, something which in suitable form for the proposed work was with many families, and in greater than the required quantity. Planks of the size named — fifteen feet long, twenty-seven inches wide, and six inches thick after being worked down — would, indeed, be difficult to procure in our best present markets; but nothing in the account makes it improbable that these were manufactured — were the result of man's labor in joining smaller pieces of wood such as tent poles; and a plank so made would keep its integrity of shape much better than would one of natural growth. In fact this seems the

only way such massive planks could have been procured. The skill to make them was certainly present, and under Divine Providence the materials, as we have seen above, were also there. And here the thought or question comes whether, if the planks were made as we think they were, they were necessarily solid and of greater weight than if of the smaller dimensions, when they must have been solid. The element of weight seems to be quite as important in settling the question of transportation as is that of bulk.

And for the sides of the tabernacle westward thou shalt make six boards. And two boards shalt thou make for the corners of the tabernacle in the two sides. And they shall be coupled together beneath, and they shall be coupled together above the head of it unto one ring: thus shall it be for them both; they shall be for the two corners. (EXOD. xxvi. 22-24.)

Many have been the attempts to make a satisfactory explanation of this very simple account — simple when it is once seen. Six boards are first described, all alike, and in every respect, as to size, tenons, and socket-blocks, like the forty on the north and south sides; but the two subse-

quently pictured are different, or they would not have been so particularly noticed. These two corner planks were, as a whole, exactly like the others; the difference is that they are each cut into two nearly equal parts. A cubit and a half is nine hand-breadths and the nearest we can come to an unfractional equal division of these is four and five, and, so divided, each of the pieces has a tenon and a socket-block. The two are angled, and are joined to the last plank of the side series by a ring "beneath" and a ring "above the head." These rings are countersunk into the body of the



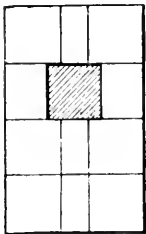
planks, and unite the three members of each corner into firm starting points for the construction of the walls which, as we will see, are thus

so strongly united as to need no addition of cords or mortises or plates to prevent either collapse or outward spread.

In some plans of the tabernacle the planks are assumed to need support, and they are shown as tongued and grooved, or with dowels; in others, plates are added on the top over the joints for the same purpose, but such additions seem unnecessary with the corners well secured, the cross bars to be spoken of later, and the long outside bars called for in the description.

The tenons, two to each plank, are not described as to size or materials. Josephus speaks of them as having been of silver and, of course, as driven into the body of the board; but this seems not so likely a plan as that they were projections of the body of the plank, especially if, as seems probable, these were manufactured by joining several smaller pieces, in which case the extension of the proper member would give the desired result. Then, too, such a tenon with its larger surface and greater purchase would be much stronger and more useful than would a smaller one of silver. The position of these tenons on the planks is determined by the necessity of having a socket-block under each corner for

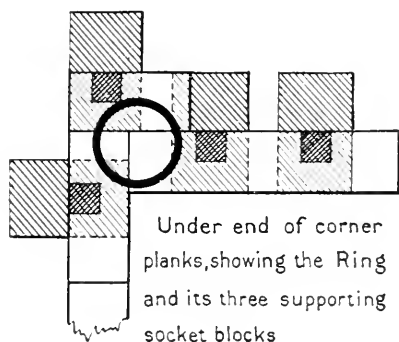
the support of the ring beneath the twinned boards. Dr. Paine in his great and exhaustive work on the "Holy Houses" demonstrates that a talent of silver, the amount contained in each of the socket-blocks (EXOD. xxxviii. 27), would make exactly nine cubic hand-breadths, and experiment with different forms has led to the adoption of $4 \times 2 \frac{1}{2}$ hand-breadths = 10, from which take out the area required by the socket



and 9 square hand-breadths are left, in a shape to give greater strength and stability to the structure than if square. This shape also fits the requirements of support under the

corners of the building for the ring which must be beneath, and that the planks must be tenoned alike. They are in pairs. They cannot be separated further, or be equally spaced under the whole extent of wall, nor can they be brought closer together and give the necessary support to the bottom ring, as an examination of the diagram or experiment will show. It now rests not only on the corner block, but also on those ad-

joining it on both sides.



The Revised Version of EXOD. xxxv. 2, reads, "two tenons joined one to another," where the Authorized Version reads, "two tenons equally distant one

from another." This seems to mean, as here developed, that they were separated somewhat, but nearer together as pairs, than each pair was from the next.

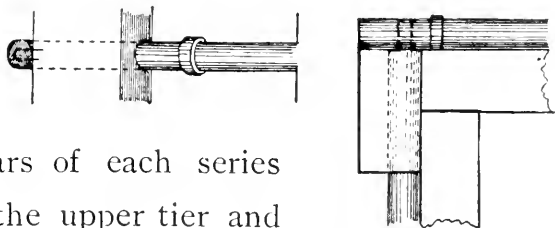


This plan makes the inner line of the socket-blocks flush with the inner face of the planks, and outside they project much as the feet of a file of soldiers, in pairs. It may also be noted that the extreme width of the foundation on the west end, from the outside of southern corner socket-block to the outside of the northern corner, is exactly twelve cubits — a measure which seems to be associated with this place.

And thou shalt make bars of shittim wood : five for the boards of the one side of the tabernacle and five bars for the boards of the other side of the tabernacle, and five bars for the boards of the side of the tabernacle. for the two sides westward. And the middle bar in the midst of the boards shall reach from end to end. And thou shalt overlay the boards with gold, and make their rings of gold for places for the bars ; and thou shalt overlay the bars with gold. (EXOD. xxvi. 26-29.)

Nothing is said of the thickness of these bars, but the probabilities are that they were a hand-breadth in diameter ; and this conclusion is reached in part by the requirement that the middle bar of each of the side series must extend from end to end of the building. This diameter admits the bar to extend through the return or elbow of the end plank, without materially weakening it (that is if the planks were two hand-breadths in thickness), to the corresponding bar of the west end, and, with a dowel on the end of the side bar, to enter into a socket in the other as Josephus says it did. Any one constructing a model of the tabernacle on a scale, say of two inches to a cubit, will recognize the importance of this feature and the secure locking of the sides together,

thereby leaving no possible chance for spreading of the walls at the end.



The four remaining bars of each series were two in the upper tier and two in the lower, and these were probably of nearly equal length. These do not appear to have gone through to the extreme west end of the building, but seem to have stopped at the easterly face of the elbow of the corner plank.

The rings usually represented as round were more probably flat, like sections of a tube; for such rings could be as readily and as firmly attached to the planks as if round, and there would be no staples, or their equivalent, to interfere with the free passage of a round bar through them. With the corners of the building secured both by the rings and the bars as above described, one such ring on a plank for each series is all-sufficient for strength, and, indeed, is far better in use than two.

All the forty-eight planks and the fifteen bars

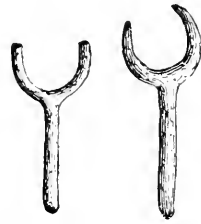
were to be overlaid with gold, but whether this was in the form of plates or of gold-leaf we are not informed. It must have been thin, for no allowance seems to have been made for it in preparing the wood form. The dimensions given include the gold.

The pillars for the veil and for the door-screen with the bars supported by them, were to be of wood and gold covered.

And thou shalt hang it [the veil] upon four pillars of shittim wood overlaid with gold: their hooks shall be of gold, upon the four sockets of silver. . . . And thou shalt make for the hanging [the door screen] five pillars of shittim wood, and overlay them with gold, and their hooks shall be of gold: and thou shalt cast five sockets of brass for them. (EXOD. xxvi. 32, 37.)

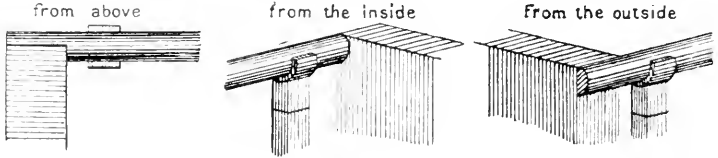
The height of the veil pillars is not given, nor if round or square in form. The only instruction bearing on this point is, that the veil is to hang below the taches joining the united sets of linen and wool curtains that formed the tabernacle proper. These taches, it will be shown later, were not more than one cubit below the top of the side planks, and thus these pillars, with their hooks

and the bar they supported, must have been as high as the walls—ten cubits. Dr. Paine, in the work before mentioned, states that the word translated hooks—*waf*—in its ancient form as shown on the Moabite stone is shaped thus: and such a form upon the top of each of the four pillars is precisely the thing needed as a rest for a bar which, extending from wall to wall, would serve as a support both for the veil and for the rich colored curtains of the tabernacle. This bar would also greatly strengthen the walls and effectually prevent all danger of collapse. The same arrangement for the door screen seems even more demanded than for the veil, for there not only is that curtain to be supported, but provision must be made for the goats'-hair tent and the outer skin coverings, which if not so held in place must have special support. The centre line of these door pillars naturally comes on the line of the front edge of the first side planks, or thirty cubits from the west end of the enclosed area; the centre of the bar, therefore, is in the same



vertical plane, or one half is beyond the front line of the building. By halving the bar and letting

THE BAR OVER THE DOOR PILLARS.SUPPORTING THE ROOF COVERINGS



it project along the face of the end planks we not only give support to the walls, as we did with the bar of the veil pillars, but we give a firm rest to the goats'-hair tent and its outer skin-coverings which, in their turn, add stability to the structure and bind all its parts securely together.



It is possible that both the veil and the door screen were double and were thrown over the bar, thus covering both sides of the pillars; or it may be that one or the other, or both, were single, in which case hooks must be added to the pillars and rings to the curtains. We incline to the opinion that the veil was double, showing the cherubim on the inner side only, and

these in size and position to match those on the north, south, and west sides of the Most Holy ; and that, because of the great pressure from the roof-coverings upon the front bar and the consequent difficulty in hanging the door curtain over it, that that curtain was single and suspended from hooks in the pillars under the overhanging doubled eleventh goats'-hair curtain, as the veil was under the overhanging tabernacle curtains and their taches. We think, too, that the pillars were more likely rectangular than round, because in this form their bases would have firmer support, the upper face would present a better place for hooks from which to hang a curtain, and would bring the edges of the curtains into closer connection with the walls.

III.

THE CURTAINS.

Moreover thou shalt make the tabernacle with ten curtains of fine-twined linen, and blue, and purple, and scarlet: with cherubim of cunning work shalt thou make them. The length of one curtain shall be eight and twenty cubits, and the breadth of one curtain four cubits: and every one of the curtains shall have one measure. The five curtains shall be coupled together one to another; and other five curtains shall be coupled one to another. And thou shalt make loops of blue upon the edge of the one curtain from the selvedge in the coupling; and likewise shalt thou make in the uttermost edge of another curtain, in the coupling of the second. Fifty loops shalt thou make in the one curtain and fifty loops shalt thou make in the edge of the curtain that is in the coupling of the second; that the loops may take hold one of another. And thou shalt make fifty taches of gold, and couple the curtains together with the taches: and it shall be one tabernacle. (EXOD. xxvi. 1-6.)

IN the above description we have many items, all important and each bearing on every other — the materials of which the curtains were made;

their colors ; the method of joining each five into a single curtain ; how the loops were made ; what were the taches and how they were used ; and, finally, where these curtains were placed. There is no unanimity of view among commentators on any one of these points, and the thoughts upon them presented here are essentially different from any known to have been published heretofore.

There is little doubt about the linen having been the thread of the warp, or that the colored threads were the filling, and of wool. This is not so stated, but it is inferred from the fact that the linen is always spoken of as a material distinct from that which was dyed. Cloth made of a combination of linen and wool was certainly known to the people, but its use for clothing was forbidden except to the priest. But here the cloth was not for garments and the prohibition consequently does not apply.

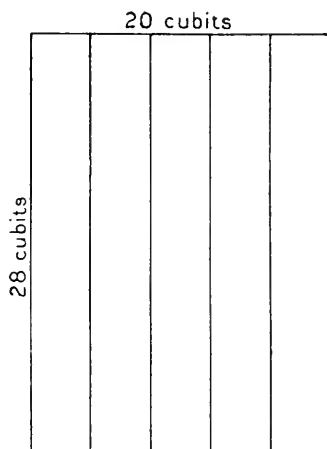
The colors of the wool are always named in the same order—Blue, Purple, and Scarlet. We are not told how these were associated or used,

but stripes are not only the simplest arrangement, but it is the one in common use today among the desert peoples, and it seems probable that these curtains, and the others of similar materials, were woven in stripes. Experiment in trying to fit the taches upon stripes so as to follow some order representing or embodying spiritual truth, seems to support this assumption and to prove that the stripes were each a hand-breadth in width.

The colors here called blue, purple, and scarlet were not those we know by those names. The blue was warmed by a considerable infusion of red. Our purple is a color midway between blue and red, whereas this was a deep crimson inclined towards blue, but still far from the idea conveyed by the name purple as popularly used. The scarlet would more properly be described as "Flame" color. We thus have in the colors named an ascending series. "These three colors serve most accurately to discriminate the threefold quality of the sincere worshipper. 1, Blue, descriptive of the quality of celestial light or truth; 2, Crimson

(purple), the quality and brilliancy of celestial heat or love in the affections of the will; and 3, Flame (scarlet), denoting the quality and warmth of enlightened faith and mutual charity reflected in the outward life." *Macleay*.

The ten curtains of equal size, each four cubits by twenty-eight cubits, were joined so as to form two sets of five each, the joining being undoubtedly on the selvedges, thus making the joined curtain twenty cubits by twenty-eight.



These two sets of five each were then united by means of loops of blue and taches of gold.

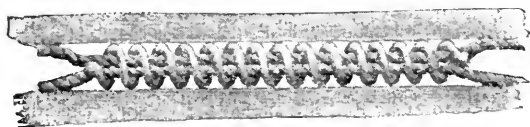
The loops and their associated taches have caused much speculation, and many ingenious plans have been devised to answer the requirements; but the one which seems to satisfy the demand better than any other is, that the loops were such as would be made by stretching a

piece of cord out and fastening the ends as far apart as possible, rather than the usual form of attaching the ends to the fabric close together. Or, better still it would seem, using a single long cord, sewing tight and leaving a space alternately. Two curtains so treated laid one upon the other, and the taches of the A. V. or the clamps of the R. V. inserted in the loops, the two would be closely united. These loops on both curtains were especially directed to be of blue, and to be fifty in number. Much time and labor was spent in efforts to make these loops and taches fall into some manifest order in their relation to the stripes of color in the curtains, but not until the curtains were actually made in scale, the stripes each a hand-breadth wide, and the taches, each a hand-breadth in length, were spaced upon it, did the order appear. It is this: the stripes being one hand-breadth in width, the space between the taches is two and one-third stripes, the first in a series is a tache on a blue stripe, the second is two-thirds blue and one third red, the third is one-third blue and two-thirds red, the fourth

all red, the fifth two-thirds red and one-third orange, the sixth one-third red and two-thirds orange, the seventh all orange, the eighth two-thirds orange and one-third blue, the ninth one-third orange and two-thirds blue, the tenth, like the first, all blue; and so through the whole series: the fifty, with the end fastenings, exactly filling the length of twenty-eight cubits, thus confirming the selection of a hand-breadth as the width of the stripes.



What the form of the taches was is not plainly seen. They were attachments of the curtains, connecting the two united sets of five each so closely that they two were made one. A search in Egyptian collections has failed to show any thing more likely than a spirally-twisted wire—



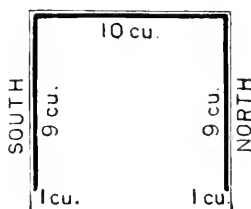
a form used at the time in earrings and in some

other places. This form seems to answer the requirements, and, in the absence of anything better, it is suggested as an approach to the tache of the tabernacle.

As to the place where these curtains were used there is a diversity of opinion, some hanging them about both rooms inside, some in different ways both inside and outside under the goats'-hair tent. Apparently the only definite instruction which bears on this question is "and thou shalt hang up the veil underneath the taches" (Exod. xxvi. 33). The line of taches, the joining of the two curtains, must therefore be over the bar or pillars supporting the veil. This requirement must be closely kept in mind. The fine texture and their coloring and embroidery seem to indicate that they were an in-door fabric, and the cherubim upon them point to the Holy of Holies, the home of the ark with its mercy-seat and cherubim, as the place where they were used. They formed the tabernacle in the restricted use of that word, and that room, like the Oracle in the temple, was a cube—its

length, its breadth, and its height each ten cubits, as the Oracle was twenty in each measure. To limit these curtains to these dimensions we must double them. Nothing is said in the record about doubling; but, except we do so, there seems no way of using them not full of difficult and objectionable features, such as the addition of poles not mentioned in the Word.

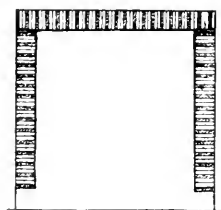
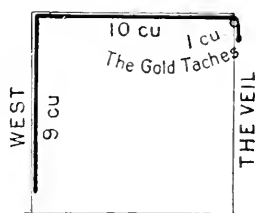
Experiment with accurately proportioned curtains in a large model has developed the plan here shown. The veil being across the room, north and south, the edge of this curtain with the taches must be in that line, and the length of the curtain being twenty-eight cubits we see that it will, after crossing the roof of ten cubits, descend on each side nine cubits, or to within



one cubit of the floor. In the other direction the joined and doubled curtain is twenty cubits and starting one cubit from the floor, as on the

north and south sides we have nine cubits on the back, ten cubits on the roof, and one cubit

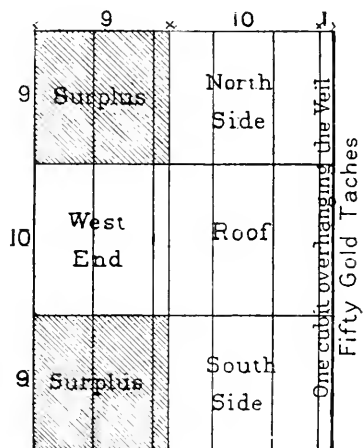
with the taches hanging over the bar of the veil pillars. This overplus of one cubit also extends along the sides against the north and south boards, and thus the veil hung upon the pillars supporting the bar, will be literally under the



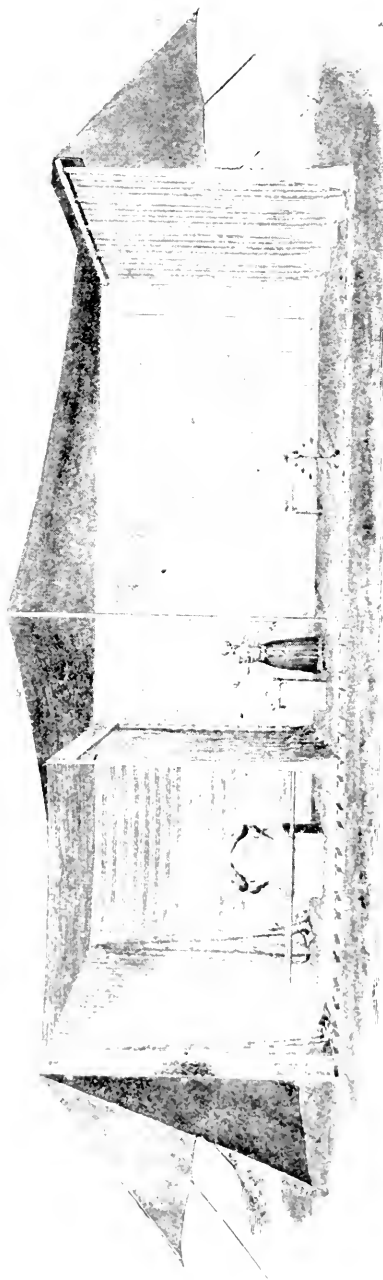
taches, not only those on the top, but also those on both sides—all of the fifty. Notice, too, that the veil is thus kept securely in position, the weight of the taches contributing to this end, and that there is no danger of exposure of the inner room from the swaying of the curtain, as might be the case if not so thoroughly protected. This seems to fully answer the requirements named. The interior room thus made, besides being in the cubic form, resembles the Oracle of the temple, in being a dark room, and this seems an essential point, whether viewed naturally or spiritually.

But the curtain besides being doubled has a

large surplus in the corners. How this is disposed of is shown in a model. The corners are supported by poles, and the surplus is draped about them completely hiding them and adding greatly to the appearance of the room. And here we should notice a feature which at first



sight may seem to be a blemish, namely, that the stripes are lengthwise, or horizontal on the sides, and perpendicular on the west end and in the overhanging front. This necessarily follows from the covering being in one piece; but as we think of the signification of lines, we see that there is a meaning in this arrangement; for these horizontal lines running east and west have reference to the love principle of the mind, and perpendicular lines, or width, or distance north and south, point to degrees of wisdom or intelligence in spiritual things. In the



INTERIOR OF THE TABERNACLE

THE SOUTHERN WALL AND HALF OF THE TENT COVERINGS REMOVED

showing the draping of the Surplice of the Inner colored curtains, and the Hanging of the Veil under the Gold Tables.

corner drapery the lines naturally fall into diagonal lines, and these represent principles connecting those shown by the others, or such as result from their union in thought and life. There seems to be no point connected with this study which does not develop phases from which spiritual truth may be drawn.

In the scheme just presented, this set of curtains is considered as having sole reference to the single inner room containing the ark and its holy treasure, and as in themselves forming the tabernacle in the restricted use of the name, and not as forming a part of the tent, as do the goats'-hair curtains and its two skin-coverings. But this view is not in line with the thought of some who have given this subject much more attention than we have, and whose opinions we feel should be presented for the judgment of the reader. Some see these rich curtains as an under covering of the goats'-hair tent, and as being the roof seen in both of the rooms and under the overhanging sides and rear of the tent outside the walls; others think they covered the roof of both rooms and

hung down on the outside of the gilded planks ; and still others, that they covered the inner walls of both rooms as well as the roof or ceiling. The first and second arrangements leave the walls of the interior entirely uncovered and make no discrimination between the outer and the inner room in the matter of curtains : they adorn the outer ceiling in the one case, and the exterior walls in the other, and present structural difficulties not easy to remove. The third plan would require for its fulfilment a number of poles along the sides of the rooms, to hold up the curtains, or the mutilation of the walls themselves for that purpose. We see no way of adopting either of the suggestions made, on account of these and other structural difficulties, though we must admit that there are expressions in the descriptions, and in the authorized explanations of them, that seem to support each of the plans named.

There is still a point to be spoken of here — the cherubim. These are mentioned in many places in the Word and in various forms. They were evidently purely representative figures and

not the image of any living earthly creature. They combined something of the human with the wings of the bird and the feet of the calf; and in some the faces of the lion and the eagle are added to those of a man and the cherub. In some cases they had hands, in others it is inferred that they were without them. All we can do, therefore, is to show something indefinite, with the acknowledgment that it is the merest approximation and without definite authority.

These remarks apply to the cherubs on the mercy-seat as well as to those embroidered on the tabernacle curtains.

We have seen that the bottom of these curtains on the three sides of the room are one cubit from the floor, and if these figures are placed one-half cubit from their lower edge they will be on the same level with cherubs on the mercy-seat. As to size, those on the mercy-seat must have been two cubits in height, with wings spreading two cubits or one cubit each. This will give two pairs on each of the four sides of the room after allowing for the draping in the corners.

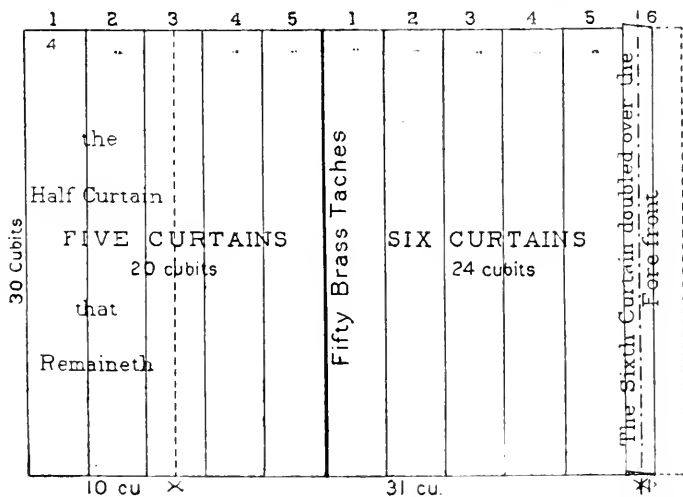
We see this room, as described above, with its length and breadth and height equal, the cherubs surrounding it and the three spaces on each side formed by them — cherubs on either hand and outstretched wings meeting above — and in it a picture is presented of the Holy City, the new Jerusalem, descending out of heaven from God, having the glory of God . . . and a wall great and high, and twelve gates . . . on the east three gates; on the north three gates; on the south three gates; and on the west three gates. . . . And the city lieth four square . . . the length and the breadth and the height of it are equal.

The next curtains mentioned are those of goats' hair, described as a covering for the tabernacle and as a tent.

And thou shalt make curtains of goats' hair to be a covering upon the tabernacle: eleven curtains shalt thou make. The length of one curtain shall be thirty cubits, and the breadth of one curtain four cubits; and the eleven curtains shall be all of one measure. And thou shalt couple five curtains by themselves, and six curtains by themselves, and shalt double the sixth curtain in the forefront of the tabernacle. And thou shalt make fifty loops on the edge of the one curtain that is outermost in the coupling, and fifty

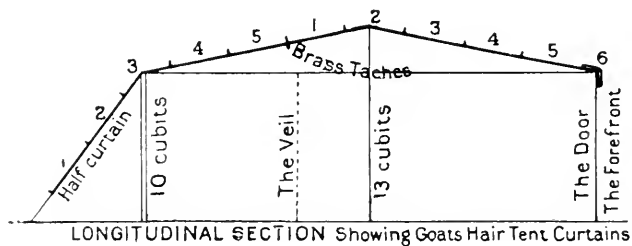
loops in the edge of the curtain which coupleth the second. And thou shalt make fifty taches of brass, and put the taches into the loops, and couple the tent together, that it may be one. And the remnant that remaineth of the curtains of the tent, the half curtain that remaineth shall hang over the back side of the tabernacle. And a cubit on the one side, and a cubit on the other side of that which remaineth in the length of the curtains of the tent, it shall hang over the sides of the tabernacle, on this side and on that side, to cover it. (EXOD. xxvi. 7-13.)

The directions for size and number are plain, and admit of no misconstruction. Eleven curtains, each thirty cubits long and four wide, are first made into two sets of five and six, and these united by fifty brass taches make a sin-



gle united tent covering thirty by forty-four

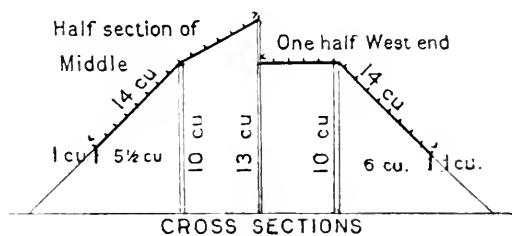
cubits. One-half of the western united curtain of five is to hang over the back of the plank wall, and one-half of the eleventh single curtain is to be doubled over the other half and lie, evenly divided, over the bar above the door-screen pillars — the forefront of the building.



This leaves seven and one-half curtains and one-quarter of the doubled eleventh, or thirty-one cubits in all, to cover the thirty cubits of the inside length of the building and the thickness of the rear wall, thus admitting of an elevation of the centre to a height sufficient to shed water in a rain storm. Thus we dispose of the length of the united curtains satisfactorily; but when we come to the width, we are met by old ideas which seem to restrict it to an overhanging on the sides, of only one cubit from the upper line of the plank

wall, and so long as that thought prevails we can come to no satisfactory solution of the problem. Every combination of the curtains in fives and sixes and elevens which could be thought of has been made and tried on our model, and, while some answered in many respects, all were most unsatisfactory somewhere, and had to be laid aside as failing to give a full answer. The plan finally seen to be a complete fulfilment of the requirements is as follows.

All through these descriptions things are taken as present which have not yet been spoken of. So here, where reference is made to a cubit on each side over or beyond the size of something else, reference, we think, is made to the two skin coverings which are to lie upon it; and from this we get one of the dimensions of those cover-



ings, namely, twenty-eight cubits, or two cubits less than the thir-

ty of the goats'-hair tent. We have from this

a resulting form for the goats'-hair tent like that shown above; the one cubit which is the remainder on each side, after covering it by skins, is seen to "hang over the sides of the tabernacle, on this side and on that side to cover it."

A confirmation of this plan is found in the study of temple forms and the fixed relation of dimensions, etc., seen between the two buildings; for the distance between the overhanging cubit of the goats'-hair tent and the planks is exactly one-half those of corresponding portions of the temple — the hall ways or passages surrounding it, and the priests' chambers opening into them — namely five and one-half cubits in the middle section, and six cubits in the end sections.

This difference in the two places is caused by the elevation in the centre, which requires twelve cubits between the outer lines of the walls at that point, whereas between the same points at the ends there is but ten and two-thirds cubits so taken up. To be literal, therefore, and make the overhanging part of the goats'-hair tent one cubit throughout the whole length, the outer line

of the curtain edge cannot be straight, but must be slightly concave (as shown in the ground plan of the Court, etc., p. 66).

A very interesting feature developed in this arrangement of the goats'-hair curtains is the tent or living accommodation on the back of the western end of the building. That there was something of the kind connected with the tabernacle, as there certainly was with the temple, is evident from the fact that Aaron and his sons remained in the tabernacle seven days during their consecration, and it is said that Joshua departed not from the tabernacle. Both of these statements involve such a place as is furnished by this tent in the rear of the building, and they seem to confirm the correctness of the plan.

The remaining outside coverings are described in few words, but these contain much to puzzle the investigator. They are :

And thou shalt make a covering for the tent of rams' skins dyed red, and a covering above of badgers' skins. (EXOD. xxvi. 14.)

The order in which these and the others are

mentioned is always the same, proceeding from the inside outward — 1, the tabernacle; 2, the goats'-hair tent; 3, the rams' skins; and 4, those called badgers' skins; and these skins are said to be a covering *above* the others, and there consequently they must go.

As to the size of these skin coverings, it has been remarked that they were two cubits smaller than the goats'-hair tent, or twenty-eight cubits in their north and south dimensions. East and west we may assume that they extended over the entrance and the rear wall about as much as over the sides.

Did these skins have hair upon them, or were they dressed like leather? The same Hebrew word is used for skins as taken from the animal, and for those dressed for clothing or for bottles, and we get no light there except as we learn that the root word signifies something bare, smooth, or naked. We are justified, therefore, in deciding that these skins were leather and without the hair. The lower of the two coverings then, in this light, is of rams' skins or leather

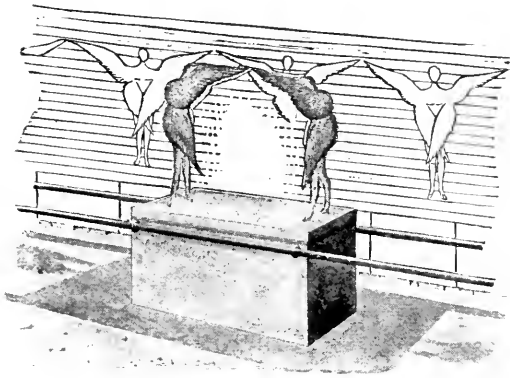
dyed *Rcd.* What shall we say of those called badgers' skins? Scholars have examined this matter from all sides. Certainly there are no wild animals in the Mount Sinai peninsula now, nor have we evidence of there having been at the time of the Exodus, whose skins would answer the demand. The Revised version gives the name "Seal" skins, and in the margin "Porpoise"; but neither of these seems to fit the case, and, if this were different, the use of the skins of an unclean animal in such a relation to this Holy building seems unlikely, if not entirely inadmissible. We get some light on the subject by noticing that the innermost curtains are essentially a sheep product — wool; the next are a goat product — goats'-hair cloth; the third are again sheep — rams' skins dyed red; and analogy suggests that the fourth was of goat or kid skins. They certainly were something which was in the houses (tents) of the people, like the shittim-wood, the gold, silver, and copper, the dye stuffs, the wool and goats' hair, the spices, the oil, and the precious stones.

They were not sent for from a distance; they were with them and a part of the offerings brought in answer to the call of Moses (see EXOD. xxxv. 23). Further, in the Septuagint the passage reads, "Rams' skins dyed red and hyacinth;" not an animal but a skin colored the peculiar blue before spoken of, as the others are colored red. And Josephus, perhaps an authority of little value here, though he may have been taught by traditions since lost, says of them, "viewed . . . at a distance . . . they seemed not at all to differ from the color of the sky." (Book III. Chap. vi. 4.)

A correspondent, well qualified to speak on the subject, suggested that the two skin coverings were of equal value and that neither covered the entire building; but that one was over the holy place, and the other over the most holy, illustrating the thought both from nature and from the correspondences indicated by the colors and the materials themselves. The suggestion is given here that it may be thought of, and perhaps lead to a determination of an interesting point.

IV.

THE FURNITURE.



THE descriptions of size and materials of the several articles are simple and precise. Still the effort to make of them something ornamental and elaborate in beautiful details, according to our modern standards, has led many illustrators to add features not supplied in the narrative. The pictures here presented are, in the main, those developed by Rev. Dr. Paine. They are

severely simple in their forms; but better so than add items purely of the fancy.

THE ARK AND THE MERCY-SEAT.

And they shall make an ark of shittim wood: two cubits and a half shall be the length thereof, and a cubit and a half the breadth thereof, and a cubit and a half the height thereof. And thou shalt overlay it with pure gold, within and without shalt thou overlay it, and shalt make upon it a crown of gold round about. And thou shalt cast four rings of gold for it, and put them in the four corners thereof; and two rings shall be in the one side of it, and two rings in the other side of it. And thou shalt make staves of shittim wood, and overlay them with gold. And thou shalt put the staves into the rings by the sides of the ark, that the ark may be borne with them. The staves shall be in the rings of the ark: they shall not be taken from it. And thou shalt put into the ark the testimony which I shall give thee. (EXOD. xxv. 10-16.)

This gold-covered wooden chest or box, with its covering mercy-seat of gold, was made to enclose and protect the tables of stone — the testimony — to be given to Moses; and because of the presence of these it was the essential and most holy thing connected with the tabernacle. It was the sole occupant of the richly-curtained Holy of Holies — the cubic room, occupying the

western end of the building — and about it the Divine Presence manifested itself visibly, not only to Moses and Aaron, but to the whole congregation of Israel.

There are some things to be particularly noted respecting the Ark. The size is precisely stated — in our measure forty-five inches long, twenty-seven inches wide, and twenty-seven inches high. The crown, or border, about its upper edge seems to have been, in part at least, for the purpose of retaining the cover, the mercy-seat, in its place. The rings on the sides for the bars or staves were of gold, and the staves themselves, wood in body, were covered with gold. These staves were not to be withdrawn, as were those of the other articles in the eastern room, but were to remain in the rings, and yet in NUMB. iv. 6, where the moving of the camp is described, it is directed that the staves should be put in the Ark. How put in if not previously removed? In the temple the staves of the Ark were drawn out, not entirely, but enough for their presence and place to be seen in the outer room (I KINGS viii. 8), and so

they probably were here. They were drawn forward so as to push out the veil and make their position known; and this shows that all the illustrations or ground plans of the tabernacle which place the Ark across the Holy of Holies — on a north and south line — are in error. We know of no single one which is correct in this respect. It should be placed on the central east and west line of the axis of the building.

And thou shalt make a mercy-seat of pure gold: two cubits and a half shall be the length thereof, and a cubit and a half the breadth thereof. And thou shalt make two cherubim of gold, of beaten work shalt thou make them, in the two ends of the mercy-seat. And make one cherub on the one end, and the other cherub on the other end: even of the mercy-seat shall ye make the cherubim on the two ends thereof. And the cherubim shall stretch forth their wings on high, covering the mercy-seat with their wings, and their faces shall look one to another; towards the mercy-seat shall the faces of the cherubim be. And thou shalt put the mercy-seat above upon the ark; and in the ark thou shalt put the testimony that I shall give thee. And there I will meet with thee, and I will commune with thee from above the mercy-seat, from between the two cherubim which are upon the ark of the testimony, of all things which I will give thee in commandment unto the children of Israel. (EXOD. xxv. 17-22.)

The mercy-seat was not of wood like the body

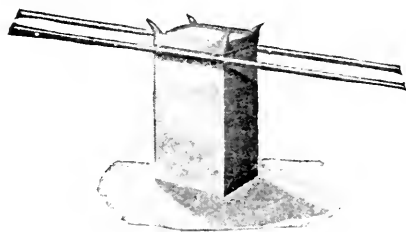
of the Ark, but of pure gold, and upon it stood the two cherubs with outstretched wings. These cherubs must have been a little removed inwards from the edge and so, probably, just two cubits apart at their feet. This would make the wings each one cubit long, or with a spread of two cubits; and if of an approach to human proportions they would stand about two cubits in height as figured in the illustration. The form of these cherubim has been spoken of in connection with the tabernacle curtains.

Possibly both the wings of the cherubim and the figures themselves should have been drawn in our illustration more in the style of the Egyptian cherubs; that is, with their conventional form of wings rather than with those of birds, and the figures less human in form; but being understood to be purely imaginary it is probably of little consequence how they are made.

Within the Ark were deposited the two tables of stone on which were written the Commandments, and nothing else. The pot of manna and Aaron's rod have been thought of by some as

being within the Ark, and by others as being beside it in the same room. These two articles were to be laid before the testimony (EXOD. xvi. 34 : NUMB. xvii. 10), by which we understand that they were, like the altar of incense, in the outer room just before the veil, perhaps between it and the altar.

THE ALTAR OF INCENSE.



And thou shalt make an altar to burn incense upon : of shittim wood shalt thou make it. A cubit shall be the length thereof, and a cubit the breadth thereof : four square shall it be, and two cubits shall be the height thereof : the horns thereof shall be of the same. And thou shalt overlay it with pure gold, the top thereof, and the sides thereof round about, and the horns thereof ; and thou shalt make unto it a crown of gold round about. And two golden rings shalt thou make to it under the crown of it, by the two corners thereof, upon the two sides of it shalt thou make it ; and they shall be for places for the staves to bear it withal. And thou shalt make the staves of shittim wood, and overlay them with gold. And thou shalt put it before the veil that is by the ark of the

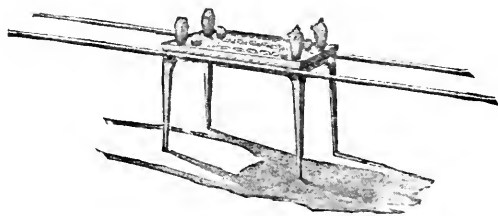
testimony, before the mercy-seat that is over the testimony where I will meet with thee. And Aaron shall burn thereon sweet incense every morning: when he dresseth the lamps, he shall burn incense upon it. And when Aaron lighteth the lamps at even, he shall burn incense upon it, a perpetual incense before the LORD, throughout your generations. Ye shall offer no strange incense thereon, nor burnt sacrifice, nor meat offering: neither shall ye pour drink offering thereon. And Aaron shall make an atonement upon the horns of it once in a year with the blood of the sin offering of atonements; once in the year shall he make atonement upon it throughout your generations: it is most holy unto the LORD. (EXOD. xxx. 1-10.)

Though not spoken of till after the table and lamp-stand, and the garments of Aaron and his sons, with directions for their installation into their priestly office, the position of the golden altar of incense in the room makes it proper to treat of it here. The form and size are so minutely described that nothing need be said of them.

It is commonly placed nearer the door screen or curtain than either the table or the lamp-stand; but this seems to us wrong. We think it was, as shown in the ground plan and section of the tabernacle, immediately before the veil and near

the projecting staves of the ark. This is an inference here, but in the temple we know it was so placed and the reasons governing there apply here, or rather, it was so situated there because it was so here.

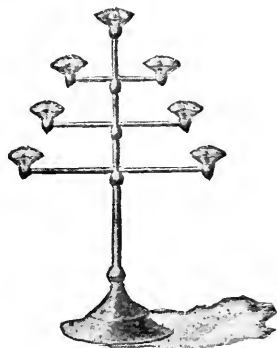
THE TABLE.



Thou shalt also make a table of shittim wood; two cubits shall be the length thereof, and a cubit the breadth thereof, and a cubit and a half the height thereof. And thou shalt overlay it with pure gold, and make thereto a crown of gold round about. And thou shalt make unto it a border of a handbreadth round about, and thou shalt make a golden crown to the border thereof round about. And thou shalt make for it four rings of gold and put the rings in the four corners that are on the four feet thereof. Over against the border shall the rings be for places of the staves to bear the table. And thou shalt make the staves of shittim wood, and overlay them with gold, that the table may be borne with them. And thou shalt make the dishes thereof, and spoons thereof, and covers thereof, and bowls thereof, to cover withal: of pure gold shalt thou make them. And thou shalt set upon the table shew-bread before me always. (EXOD. xxv. 23-30.)

The dimensions of the table and other particulars are given, but nothing is said of ornamentation. It is therefore unwise to draw forms with carving on sides or legs or feet as is often done. The vessels upon the table were of at least four kinds. This is imperfectly expressed in our translation, but Dr. Paine in his "Holy Houses" shows them to have been Oil jars, Incense cups, Libation tankards, and Libation cups. These were all of pure gold. In the same work it is also proved from many sources that the bread—"face bread"—was disposed on the table in two rows of six each, rather than in two piles of six as frequently represented.

THE LAMP-STAND OR CANDLESTICK.



And thou shalt make a candlestick of pure gold; of

beaten work shall the candlestick be made: his shaft and his branches, his bowls, his knops, and his flowers, shall be of the same. And six branches shall come out of the sides of it, three branches of the candlestick out of the one side, and three branches of the candlestick out of the other side. Three bowls made like unto almonds, with a knop and a flower in one branch: and three bowls made like almonds in the other branch with a knop and a flower: so in the six branches that come out of the candlestick. And in the candlestick shall be four bowls made like unto almonds with their knops and their flowers. And there shall be a knop under two branches of the same, and a knop under two branches of the same, and a knop under two branches of the same, according to the six branches that proceed out of the candlestick. Their knops and their branches shall be of the same: all of it shall be one beaten work of pure gold. And thou shalt make the seven lamps thereof; and they shall light the lamps thereof, that they may give light over against it. And the tongs thereof, and the snuff-dishes thereof, shall be of pure gold. Of a talent of pure gold shall he make it, with all these vessels. (EXOD. xxv. 31-39.)

Not one of the many items in the above description is so clearly stated that, with our present knowledge, it can be surely delineated, and there are other points not touched on at all. We do not know its size, though we may approximate to it by knowing that, including the "snuffers" and "snuff-dishes" belonging to it, it weighed a talent of pure gold, about ninety-six pounds, which in

bulk is equal to about thirty-eight pounds of iron. It was not, therefore, very large—not over three cubits (four and a half feet), perhaps not more than two and a half, in height, with a spread of the longest branches of possibly two cubits.

In the R. V. “its base” is mentioned, but nothing is said of this in the A. V. We have no illustration of such a lamp-stand in any of the Egyptian pictures or sculpture, indeed there is nothing in early Egyptian remains which can certainly be identified with lamp uses of any kind, so that whatever illustration we make is purely conjectural.

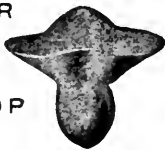
The shaft, the branches, and other parts are called “beaten work” and in the margin “turned work,” the Hebrew term being that applied to the making of the cherubim, trumpets, and similar articles. This implies that it was not solid or cast, and that in form its parts were round and not angular. The base may have been in the form of feet, as are nearly all the ancient high lampstands of which we have examples, but it seems more probable that it was circular as delineated above.

The usual illustrations are copied from the carving on Titus's triumphal arch in Rome, but this, if true to the article represented, does not bear on the one we are considering. Dr. Paine, from a close study of the terms used, thinks the arms were straight, reed-like, and at right angles to the shaft, as shown in the illustration. On the central member, under each projecting arm, there was a knop or ball. The lamp holders are called "flowers"—possibly calyx would be a more accurate translation—

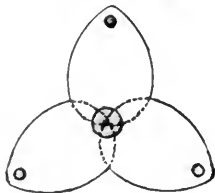
TRIPLE LAMP



FLOWER



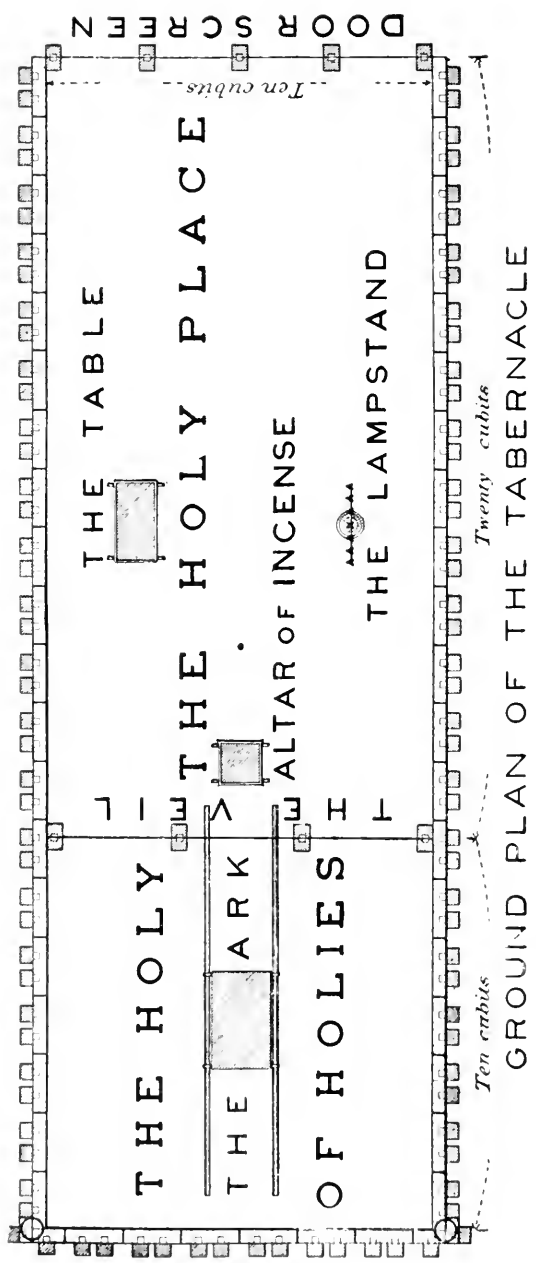
KNOP

THREE BOWLS
OR CUPS
ONE LAMP

and the knop under this would correspond to a seed-vessel, or capsule. For the lamps we have no model. They are spoken of as seven in number, and yet there were three almond-shaped bowls or cups, either united or separate, in the flowers above the knops. A form which seems to fulfil the requirements is a triple lamp—

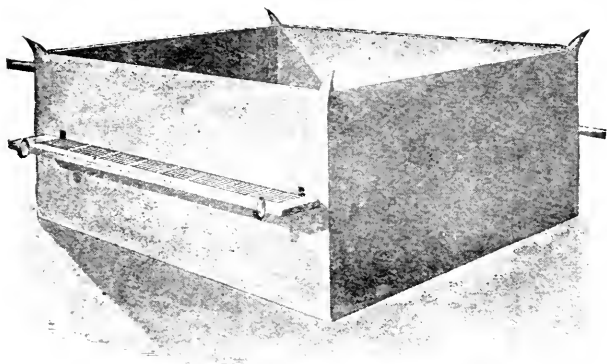
a single oil receptacle formed of three united almond-shaped vessels, each with a wick. The six arms were thus furnished, but the central shaft supported a similar lamp with four lights. It was placed on the south side of the outer room, opposite the table. Josephus says it was not in a line parallel with the side wall, but facing the east and south, or diagonally, but we see serious objections to the adoption of this view.

In the Ground Plan of the Tabernacle on the following page, the position occupied by the several articles just described is plainly seen. The front half of the Holy Place is empty, the rear half contains the table, the lamp-stand, and the altar of incense, the latter placed directly in front of the veil and near the projecting bars of the ark of the testimony. The ark is in the centre of the Holy of Holies and is placed in the axis of the building, as are also the table and the lamp-stand, instead of across the rooms as is commonly shown, and this for reasons stated elsewhere. This diagram also shows the arrangement of the planks and of their tenons and socket blocks.



GROUND PLAN OF THE TABERNACLE

THE ALTAR OF BURNT OFFERING.



And thou shalt make an altar of shittim wood, five cubits long, and five cubits broad; the altar shall be four square, and the height thereof shall be three cubits. And thou shalt make the horns of it upon the four corners thereof: his horns shall be of the same: and thou shalt overlay it with brass. And thou shalt make his pans to receive his ashes, and his shovels, and his basins, and his flesh-hooks, and his fire-pans: all the vessels thereof thou shalt make of brass. And thou shalt make for it a grate of network of brass; and upon the net shalt thou make four brazen rings in the four corners thereof. And thou shalt put it under the compass of the altar beneath, that the net may be even to the midst of the altar. And thou shalt make staves for the altar. staves of shittim wood, and overlay them with brass. And the staves shall be put into the rings, and the staves shall be upon the two sides of the altar, to bear it. Hollow with boards shalt thou make it: as it was shewed thee in the mount, so shall they make it. (EXOD. xxvii. 1-8.)

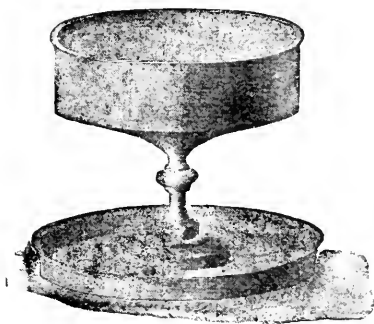
This, the largest of all the articles connected with the ritual, was placed in the court east of the tabernacle, and between that building and the court gate. It stood upon a mound of earth so that the officiating priest was visible to those at a distance outside the court curtain wall. It was a box frame without top or bottom, and was covered with brass (copper). At each of its four upper corners there was a projection called a horn, though this was not necessarily the form, which may have been more like those of the temple, a cube. Probably the lower corners were raised a little above the ground, so that a current of air might pass through the grate and create a draft facilitating combustion. Midway of its height there was a grating, seen in the picture partly withdrawn, or not wholly in its place.

When in transit the utensils connected with the sacrifices were packed in the space above the grating, wrapped in a cloth of crimson (purple) and the whole was protected by a covering of so-called "badgers'" skins.

The altar did not retain its first appearance

for many years. After the rebellion of Korah and his associates, their two hundred and fifty copper censers were flattened out and nailed on the outer surface of the altar, thus testifying to the sacredness of the priestly office and of the articles used in the service, and the sin of profaning either. (NUM. xvi. 38-40.)

THE LAVER.



No specifications are given of the size or form of the laver. It was to be of brass (copper) and it was to be placed between the altar and the tabernacle, the instruction being, "And thou shalt set the laver between the tent of the congregation and the altar," without specifying the exact relation, which may have been immediately be-

hind the altar as shown in the ground plan of the court, p. 66, or somewhat to the southward, as with the laver of the temple. (1 KINGS vii. 39.)

The material of which it was made was contributed by the women, who gave their bronze looking-glasses for that purpose.

The shape delineated here is purely imaginary, though based on an ancient form which seemed appropriate and possible. It contained water for washing hands and feet during the ceremonials of the service.

For purposes of comparison all the illustrations of tabernacle furniture are drawn upon the same scale.

V.

THE COURT AND ITS WALLS.

And thou shalt make the court of the tabernacle; for the south side southward there shall be hangings for the court of fine-twined linen of a hundred cubits long for one side. And the twenty pillars thereof and their twenty sockets shall be of brass; the hooks of the pillars and their fillets shall be of silver. And likewise for the north side in length there shall be hangings of a hundred cubits long, and his twenty pillars and their twenty sockets of brass; the hooks of the pillars and their fillets of silver.

And for the breadth of the court on the west side shall be hangings of fifty cubits: their pillars ten, and their sockets ten. And the breadth of the court on the east side eastward shall be fifty cubits. The hangings of one side of the gate shall be fifteen cubits: their pillars three and their sockets three. And on the other side shall be hangings fifteen cubits: their pillars three, and their sockets three.

And for the gate of the court shall be a hanging of twenty cubits of blue, and purple, and scarlet, and fine-twined linen, wrought with needle work; and their pillars shall be four, and their sockets four. All the pillars round about the court shall be filleted with silver: their hooks shall be of silver, and their sockets of brass.

The length of the court shall be a hundred cubits, and the breadth fifty everywhere, and the height five cubits of fine-twined linen, and their sockets of brass. All the vessels of the tabernacle in all the service thereof, and all the pins thereof, and all the pins of the court, shall be of brass. (EXOD. xxvii. 9-19.)

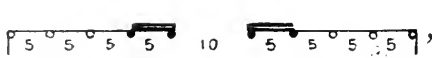
Every feature of the tabernacle description has its own peculiar difficulties to be solved. Here the one of spacing the pillars so that they will give even distances is presented — such regularity of proportion as is present everywhere in and about the structure. To put twenty pillars on the side, one in each corner and eighteen between, gives us but nineteen spaces of $5\frac{5}{9}$ cubits each — an odd number which appears at once to be unlikely; and, the corners being already occupied, to put ten between them on the west end makes eleven spaces of the fifty cubits, or $4\frac{6}{11}$ cubits each, which also seems objectionable.

Difficulties appear in the eastern end of the enclosure also, but by a study of the problem and a little ingenuity we think all these may be made to disappear, and the absolute accuracy of the description brought into view.

As with some other things in the description, we can best approach this subject in an order different from that given in the record, namely, by taking the east end first, and adding the others to it.

In the east end we have three divisions: two curtains each of fifteen cubits and three pillars, and one gate opening between these, closed by twenty cubits of hangings similar to the door screen — of linen, blue, purple, and scarlet. Taking the first as our initials, and putting a post in each of the eastern corners, proceed toward the centre, north and south with the three pillars, placing them five cubits apart. Then add to each series one of the gate posts, also five cubits from the adjoining pillar, and we have support for the two wings — three spaces of five cubits each = fifteen cubits. The gate must now be put in. This is twenty cubits, with four pillars, two of which we have already used. Four pillars give but three spaces, and $20 \div 3$ produces just the kind of fractional result we deprecate. But just here we note that Josephus

says these were arranged "after the resemblance of open gates," and there is nothing in the sacred description which contradicts this. Indeed when we remember the timidity of cattle and the very great difficulty of driving them into a strange enclosure under an overhanging entrance way, especially one so low as five cubits, we can recognize the probability at least, of some arrangement which would remove this as much as possible. The very term "gate," rather than "door," suggests a plan such as here proposed, namely, placing the two remaining posts each five cubits from one of those already set, thus leaving a central space of ten cubits for the main gate. The hanging for this gateway is apparently a single curtain of twenty cubits covering the entire space, and if we follow the specifications literally, as we now understand them, we must open the gate for the larger animals by folding fifteen cubits back over a corresponding length on one side: $\overbrace{5 \quad 5 \quad 5 \quad 5} \cdot 10 \quad \overbrace{5 \quad 5 \quad 5 \quad 5}$; but if there were two curtains of ten cubits each, the gateway could have been opened by folding them

back thus:  or on occasion the whole twenty cubits could have been uncovered. When closed at night, or at other times, a bar of double length—ten cubits—would be required between the posts of the central opening and the curtain hung therefrom.

Having the east end fixed as a base, we can add our twenty pillars on each side, with their twenty spaces of five cubits each, and thus complete the sides harmoniously and without difficulty.

The western end, if the ten pillars are equally spaced between the two corner posts already planted, shows eleven spaces of $4\frac{6}{11}$ cubits each. But we have in the tabernacle walls a suggestion of another possible plan which, adopted here, removes all difficulty. It is to make the two end-spaces two and a half cubits each, and the others five; or in other words to put the pillars in the middle of each five-cubit space.

Thus we accomplish the equal division of spaces, and secure a regularity desirable in itself and in harmony with details everywhere present in tabernacle measurements.

From the standpoint of spiritual interpretation no change in the order of statement can be thought of ; but here, as in other places, it is allowable to treat the natural side of the narrative in a way that will bring out clearly the features which contain the spiritual, and with the true arrangement of these court pillars in mind we can return to the order in which they are given us in the Word and find that they come into place naturally. There we have as the first and essential thing the hanging or curtain of one hundred cubits belonging to the south side. The east end being understood as in position though not yet spoken of, we place the first of the twenty pillars belonging to this south side five cubits west from the south-eastern corner, and the others at equal distances of five cubits, thus making twenty equal spaces. The north side we must treat in exactly the same manner and thus complete the two sides. The west end follows as before described, and lastly we put in the eastern end with its gate spaces and wings.

We must remember that these pillars were in

charge of a different family of Levites from that having the curtains, and that they must have been all placed in position before any of the curtains could be hung; therefore the eastern corners were up and ready to receive the side hangings when they were brought forward.

The pillars about the court, following the width of the curtains, are necessarily five cubits in height. They and the bars connecting them were of shittim wood, probably covered with silver, though this is an inference rather than a clear statement, for there are some indications that they were covered with copper. The heading, pins, and rings on the top were of silver, but the bases or sockets and the cord pins were of brass.

VI.

REMOVAL AND RE-ERECTION OF THE TABERNACLE.

WE have thus traversed the features presented by a general study of the descriptions given in the Word. Many other things, arguments for the plans proposed or enlargement of views presented, could have been given, but these seemed beyond the purpose of this little work, and confusing rather than helpful. Before leaving the subject, however, it will be well to look at the method or sequence of events in taking down and re-erecting the tabernacle. This work was performed by the three families of the Levites; amongst whom the whole was apportioned. When about to remove, Aaron and his sons entered the tabernacle, as only they and Moses could do while the articles were exposed, and covered the ark

with the veil and other wrappings, pushing the bars into their normal places. The other articles and their vessels were then packed and covered, as fully described in NUM. iv., and the whole, under the care and supervision of Eleazer were then delivered to the sons of Kohath, not one of whom, however, was permitted to touch or even to look upon the holy things themselves. This family also had charge of the Great Altar of Burnt Offerings and of the Laver. All these things were to be borne upon the shoulders by means of the staves belonging to each.

It is interesting to note the arrangement of the coverings on the holy articles of the tabernacle, remembering that the things themselves, and both the materials and colors of the coverings, are representative of things in man — things internal and external.

	UNDER.	INTERMEDIATE.	OUTER.
The Ark.	The Veil of 3 Colors and Gold.	Blue Skins.	Blue Cloth.
The Table.	Blue Cloth.	Flame (scarlet) Cloth.	Blue Skins.
The Lamp-stand.	Blue Cloth.		Blue Skins.
Altar of Incense.	Blue Cloth.		Blue Skins.
Altar of Burnt Offerings.	Crimson (purple) Cloth.		Blue Skins.

When all these articles had been removed, the

sons of Gershon, under the direction of Ithamar, took down the tabernacle curtains and the coverings from the tent and then the tent itself, and packed them in the wagon prepared for them (NUM. vii. 7). Also the gate and the curtains of the court wall with their cords, pins, etc., and finally, the sons of Merari, also under the supervision of Ithamar, took down the remaining standing portions — the tabernacle walls, the veil and door pillars, the pillars of the gate and court, with their socket-blocks, their cords, and pins — and thus completed the dismantlement of the tabernacle and its court.

When a permanent camping place was reached, we can imagine all this succession as reversed. The ground surveyed and accurately laid out, a trench for the socket-blocks leveled and the blocks placed in position, and the walls of the tabernacle erected. At the same time the pillars of the court were being planted and braced. Then the curtains were spread both within and without the building and about the court; and finally the holy articles of the interior of the tabernacle were

brought in and deposited exactly where they were to remain. No after removal or handling to change position was necessary nor, consequently, permissible.

In speaking of the arrangement of the curtains forming the dark interior room of the tabernacle, the Holy of Holies, it was pointed out that while the front part with the taches was supported on the bar above the veil pillars, the two western corners must necessarily have been held up by poles. Nothing is said anywhere in the description of such poles having been made, and it is a cardinal point with us that we should add nothing to the record. Certainly a tent pole is implied, for it is a necessary adjunct of a tent; and if our arrangement of the inner curtain is an approach to the truth the corners must be supported. They will not stand alone. In this dilemma the thought is presented that possibly the staves of the several articles may have been used for both these purposes. They were gold-covered and so would harmonize with the golden plank walls. They could have been made of suitable length for the

ends proposed, without unfitting them for the office which is mentioned, and we see equal dignity and sacredness in their supporting the essential curtains and roof of the tabernacle, with that of supporting the several articles when borne upon the shoulders of their bearers. So used they would be alive and active, and not for the time dead timber. They seem to represent faculties or powers which may not be laid aside dormant because supposed to be fitted only to some purpose not then present — some talent which may be safely laid aside in a napkin till called for — if any such there be. So this appears to us and we offer it for consideration.

VII.

THE PRIESTLY GARMENTS.

THE clothing of Aaron and his sons is so minutely described, and so evidently contains spiritual truth of importance, that it is well to get as clear a picture as possible of all the items mentioned. In the tabernacle the articles of highest significance were within the building, and these were covered by curtains of four graded values. 1. Those of rich colors and gold embroidery. 2. The goats'-hair tent. 3. Red rams' skins. 4. Hyacinth or blue goats' skins. Here the rich articles both in color and in intrinsic value are outside, and the plainer ones in form and material are covered. Taking these in the order in which they were worn, the first is the short garment covering the middle part of the body.

And thou shalt make them linen breeches to cover their nakedness; from the loins even unto the thighs they shall reach; and they shall be upon Aaron, and upon his sons, when they come in unto the tabernacle of the congregation, or when they come near unto the altar to minister in the holy place; that they bear not iniquity and die; it shall be a statute forever unto him and his seed after him. (EXOD. xxviii. 42, 43.)

This article of dress can be best described as a loose bag with an opening at each of the lower corners for the feet and lower limbs to pass through. The upper part was gathered and tied about the waist.

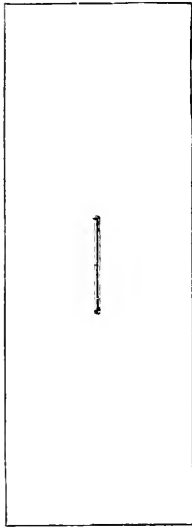
The coat, the second garment, has but a few words of description or reference. Like the former, this seems to have been an adaptation of the common dress of the country, and, in the light of a knowledge of these, may be pretty well understood and pictured. It was of fine linen, embroidered in colors, perhaps with the forms of flowers. It was like a shirt, rather spare in width, but long and reaching nearly to the feet. The sleeves may have been tied about the wrists or lower part of the arms, and at the waist it was confined by a girdle of fine colored and embroidered ma-

terial, which was wound about the body and tied in front, the ends reaching nearly to the feet when the priest was not engaged in sacrificial duty, at which times it was thrown over the shoulder.

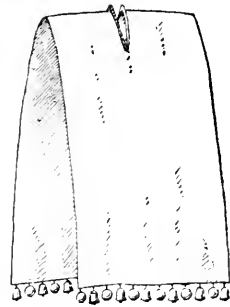
And thou shalt make the robe of the ephod all of blue. And there shall be a hole in the top of it, in the midst thereof: it shall have a binding of woven work round about the hole of it, as it were the hole of an habergeon [coat of mail, R. V.] that it be not rent. And beneath the hem of it thou shalt make pomegranates of blue, and of purple, and of scarlet, round about the hem thereof: and bells of gold between them round about; a golden bell and a pomegranate, a golden bell and a pomegranate, upon the hem of the robe round about. And it shall be upon Aaron to minister; and his sound shall be heard when he goeth in unto the holy place before the Lord, and when he cometh out, that he die not. (EXOD. xxviii. 31-35.)

The before mentioned garments were worn by all the priests; but this one was especially prepared for the high priest. It was probably a woolen fabric. From the description of the opening for the neck it seems to have been a long single piece of material without seam, but with an aperture left in the weaving for the passage of the head. This opening was bound with a strip of similar material to prevent tearing. The

garment was bound to the body at the waist by



the curious gir-
dle attached to
the ephod. On
the lower edges
or hem of the
robe there was a
fringe in the



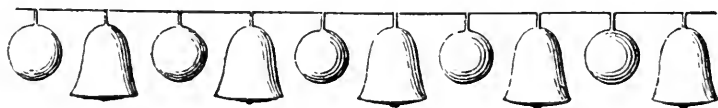
form of balls or pomegranates of
blue, purple, and scarlet, between
each two of which there was a
golden bell.

It may be noted that in the
Cesnola Collection in the Met-
ropolitan Museum of Art in
New York, there are several bells
of bronze of very ancient make,
closely resembling the forms now
in use and size fitted for this pur-



pose. With the knowledge that such forms were
then in use, it is reasonable to suppose that these
may have been similar rather than of the less
agreeable shape sometimes shown.

This is also a form of ornament found on Egyptian statues. Not only is the ball or sun, alternating with a bell, seen repeated in a long series, but the crescent, luna, and bell are also found. This, then, like so many other things connected with this inquiry, seems to indicate Egyptian influence.



And they shall make the ephod of gold, of blue, and of purple, of scarlet, and fine twined linen, with cunning work. It shall have the two shoulder pieces thereof joined at the two edges thereof, and so it shall be joined together. And the curious girdle of the ephod, which is upon it, shall be of the same, according to the work thereof; even of gold, of blue, and purple, and scarlet, and fine twined linen. (EXOD. xxviii. 6-8.)

The ephod thus described was of rich colored and embroidered material. It consisted of "two shoulder pieces" or strips of cloth passing over the shoulders from the girdle in front to a binding at the waist behind. The fabric was woven narrow, probably of two handbreadths in width, the stripes, if such was the arrangement of the

colors, consequently running across the goods, or horizontally, when worn.



In front the two pieces were attached to the girdle, a long sash of similar material, not close together but apart, so as to leave an opening a span wide which was filled by the breastplate. The other permanent attachments of the ephod are the two rings of gold in front, just above the girdle to which the

breastplate was attached by means of a lacing of blue, and the two shoulder "stones of memorial" which are thus described.

And thou shalt take two onyx stones and grave on them the names of the children of Israel; six of their names on one stone and the other six names of the rest on the other stone, according to their birth. With the work of an engraver in stone, like the engravings of a signet, shalt thou engrave the two stones with the names of the children of Israel; thou shalt make them to be set in ouches of gold. And thou shalt put the two stones upon the shoulders of the ephod for stones of memorial unto the children of Israel. And Aaron shall bear their names before the Lord upon his two shoulders for a memorial. (EXOD. xxviii. 9-12.)

No words of explanation are required to make more clear the mental picture of these two stones, with their settings and attachments, than may be formed from the words of the sacred text.

And thou shalt make the breastplate of judgment with cunning work; after the work of the ephod thou shalt make it; of gold, of blue, and of purple, and of scarlet, and of fine twined linen, shalt thou make it. Foursquare it shall be being doubled; a span shall be the length thereof, and a span shall be the breadth thereof. And thou shalt set in it settings of stones, even four rows of stones: the first row shall be a sardius [*a ruby*], a topaz, and a carbuncle: this shall be the first row. And the second row shall be an emerald [*a chrysoprasus*], a sapphire, and a diamond. And the third row a ligure [*a cyamus*], an agate, and an amethyst. And the fourth row a beryl [*a tarshish*], and an onyx, and a jasper; they shall be set in gold in their inclosings. And the stones shall be with the names of the children of Israel, twelve, according to their names, like the engravings of a signet; every one with his name shall they be according to the twelve tribes. (EXOD. xxviii. 15-21.)

The breastplate has generally been represented as of metal, and the stones as set in three perpendicular rows of four each; whereas a closer reading of the description would have shown the body to have been of a fabric woven, like the ephod, of colored threads, and square in shape

after being doubled. It was a span square,—three hand-breadths, or about nine inches.

Thus thought of, it will be seen that the four rows of stones of three each are naturally divided into two equal divisions, six on the right and six on the left of the central line; and these are again to be divided into two groups of three each. There is much doubt about the names given to these stones in our version, but we may be sure that the order and grouping refer to interior spiritual qualities. It is beyond the scope of this little work to treat of these more than to suggest the appearance and form of this beautiful and representative symbol.

Each of the twelve stones had a name of one of the tribes of Israel engraved upon it, but in what order these were arranged is not known. In the Word these are given in many ways, according to the spiritual phase of the relation, and not being mentioned here, it is better not to speculate thereon.

As to the colors themselves it can be stated with reason that those on the right breast of the

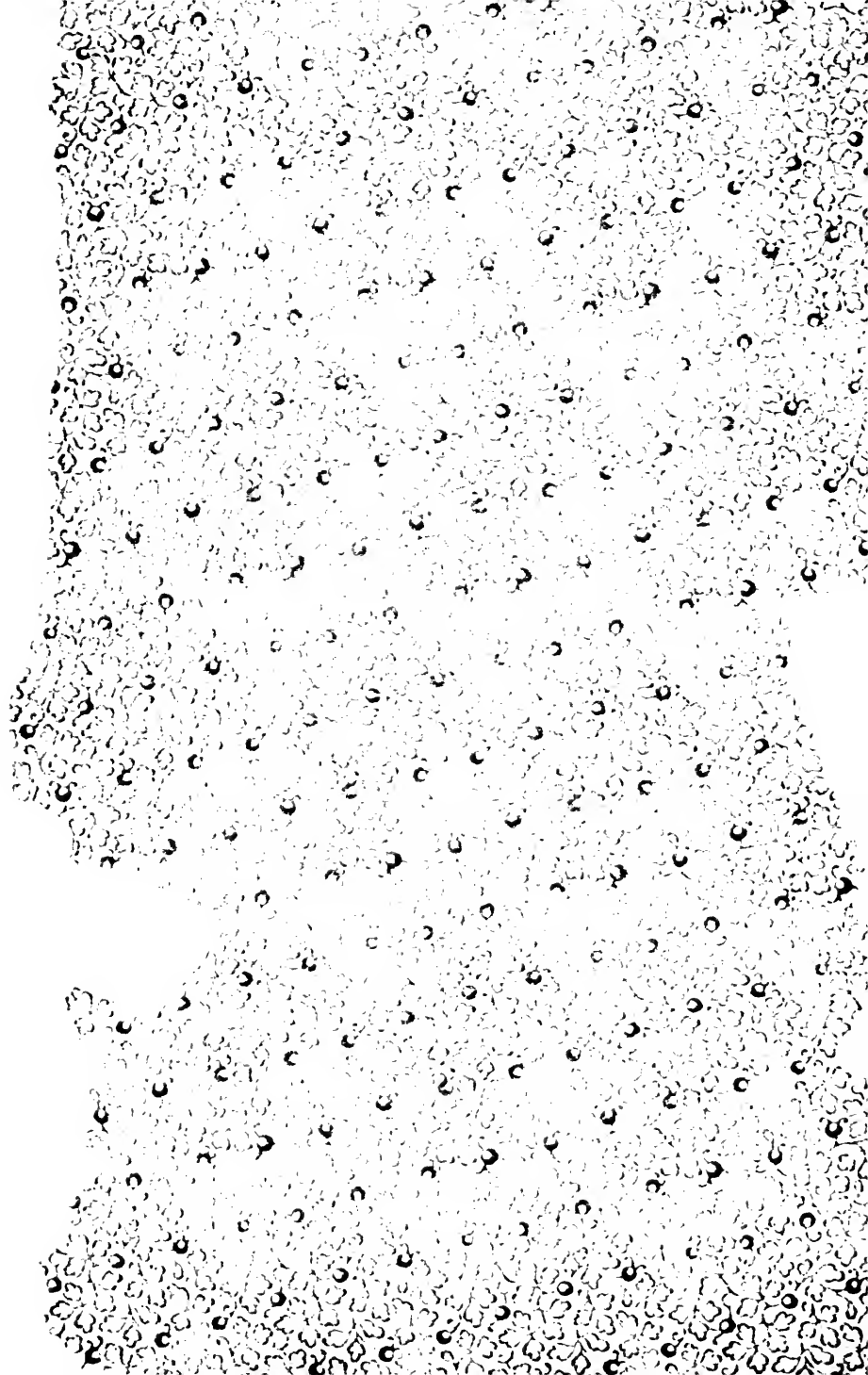
high priest were of various shades of red, graded from the deepest and purest to one largely tinged with blue; and that those on his left were graded from deep blue to tones approaching a bluish white. This has been treated of by many writers, but the most satisfactory study of the subject with which we are acquainted is that by Rev. Edward Madeley in his work on "The Science of Correspondences Elucidated."

Of Aaron's head-dress we know too little to warrant us in drawing other than the conventional turban. It was something different from this, undoubtedly, but we have preferred to show it thus rather than make a form which would be purely imaginary. The plate bearing the sacred motto, "Holiness to the Lord," is drawn in this illustration in the simplest form possible, though there is reason for thinking that it may have been in the shape of a lotus or papyrus or some other kind of flower. Here, as in many other places, we have thought it better to leave things unsaid or undone, rather than appear to speak with an unwarranted degree of certainty. This plate,

whatever its form, was bound about the head by a ribbon of blue.

And now, in conclusion, the author would remind the reader that aside from the direct words of the record, which are Divine and infallible, everything said or thought on this subject must partake, more or less, of the human and fallible element, and this in proportion and grade with the varying thought, perception, or reception of the investigator. The views presented here are, therefore, necessarily imperfect, and it has been his intention to state them without dogmatism or too positive assertion. They seem true to him today, but another stage may show forms in fuller accord with the truth, and when that time comes he hopes to be ready to change any or all of the views here expressed as new light may demand.





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The sanctuary or tent of meeting.

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